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Special thanks to David Hanawalt who has graciously contributed a Macintosh computer and printer for our use.

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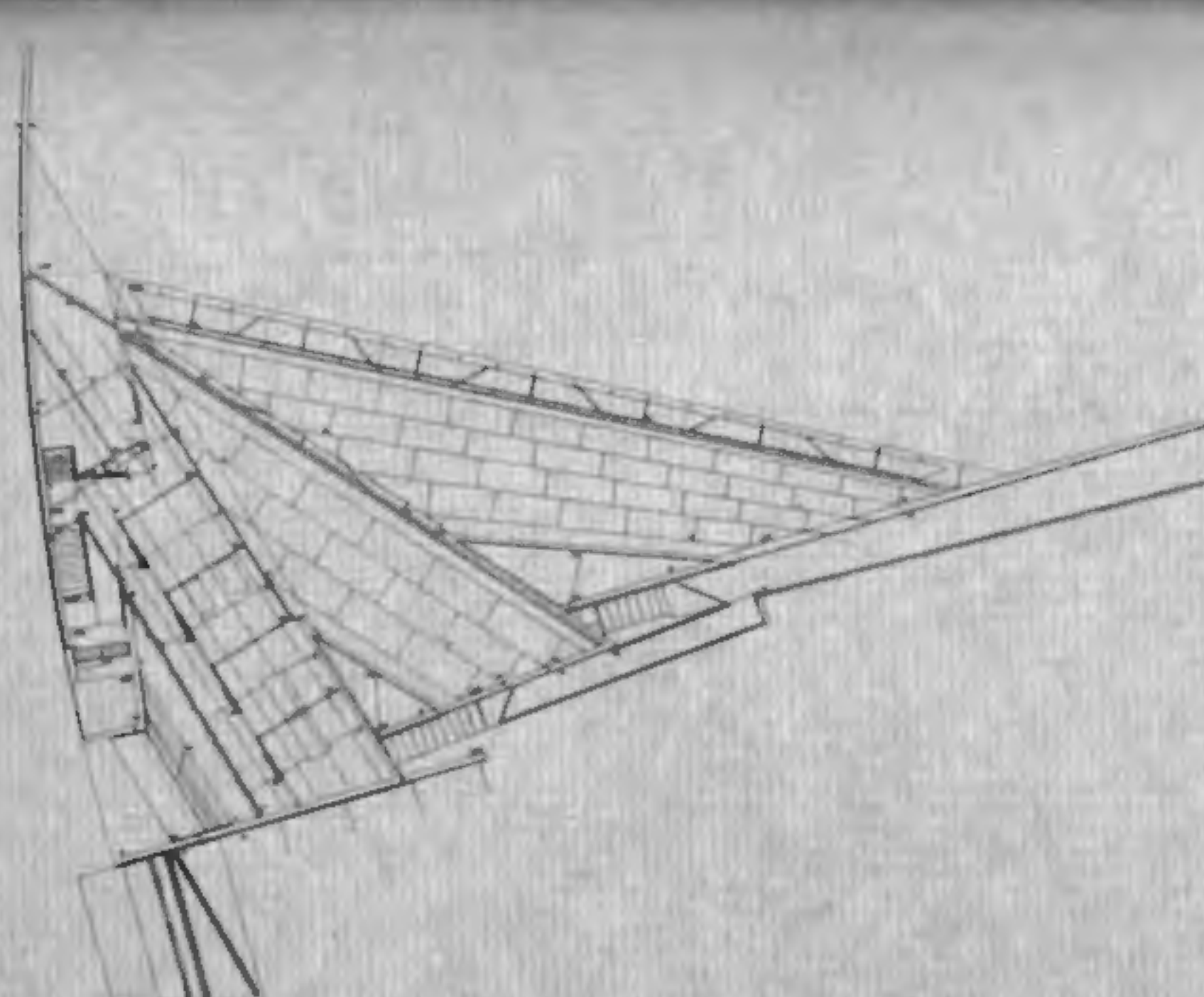
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# ENRIC MIRALLES + CARMÉ PINÓS

## PROJECTS

1985-90

Curated by Dennis L. Dollens

JAN 16 - FEB 10, 1990

Gallery Hours:  
 Tues. 12-8pm, Wed.-Sat. 12-6pm  
 Opening Reception:  
 Tuesday, January 16, 6-8pm

### Discussion Program

Critical Issues in Public Art and Public Architecture  
 No. 42 Date to be announced.  
 Moderator: Enric Miralles  
 No. 43 January 23  
 What Can Art Do in Public Which it Cannot Do in Private?  
 Moderator: John Ahearn

All discussions begin at 7pm and \$3 contribution is requested

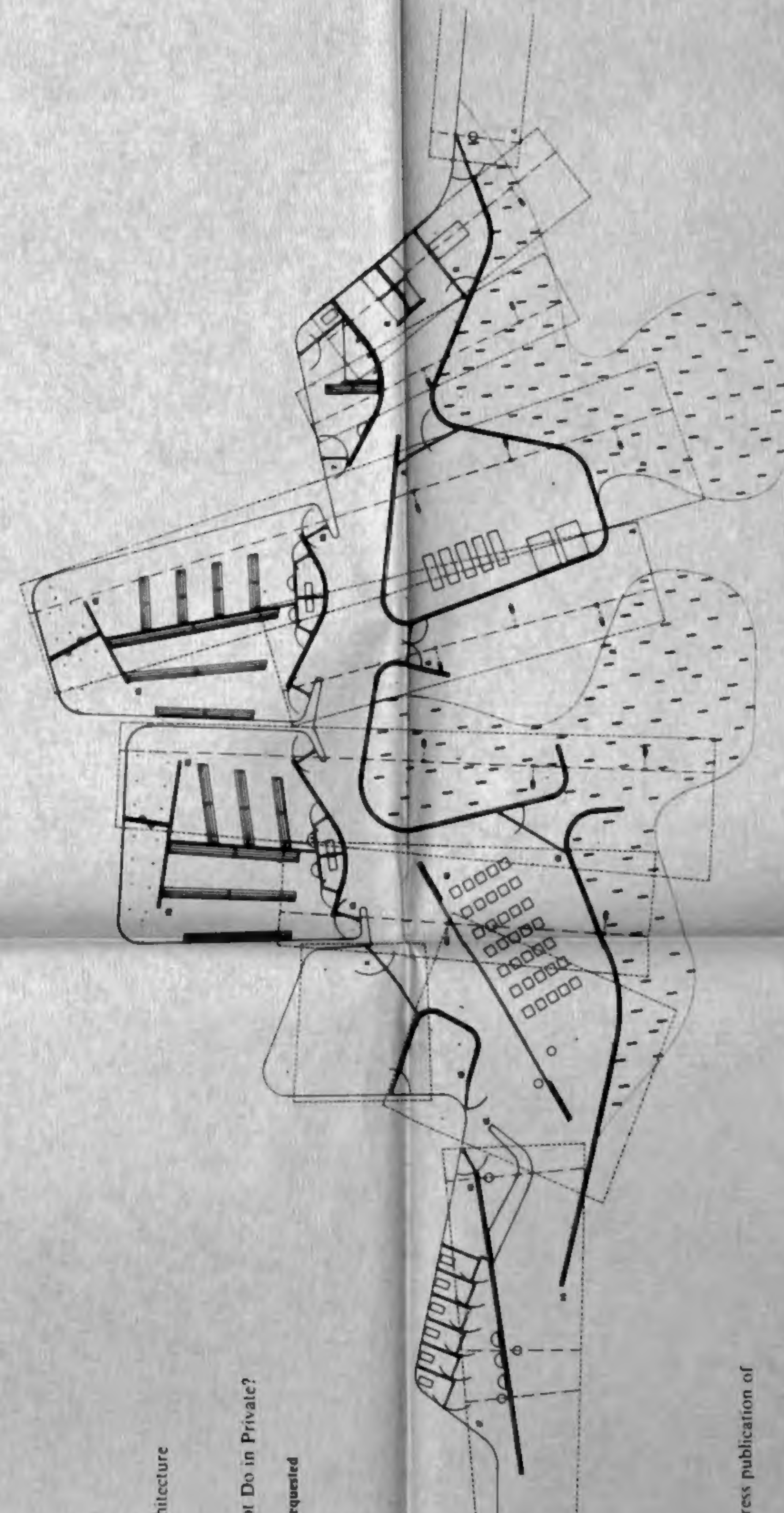
### Special Event

January 30, 7-9pm  
 Reception for the Princeton Architectural Press publication of  
 'OneFiveFour' by Lebbeus Woods

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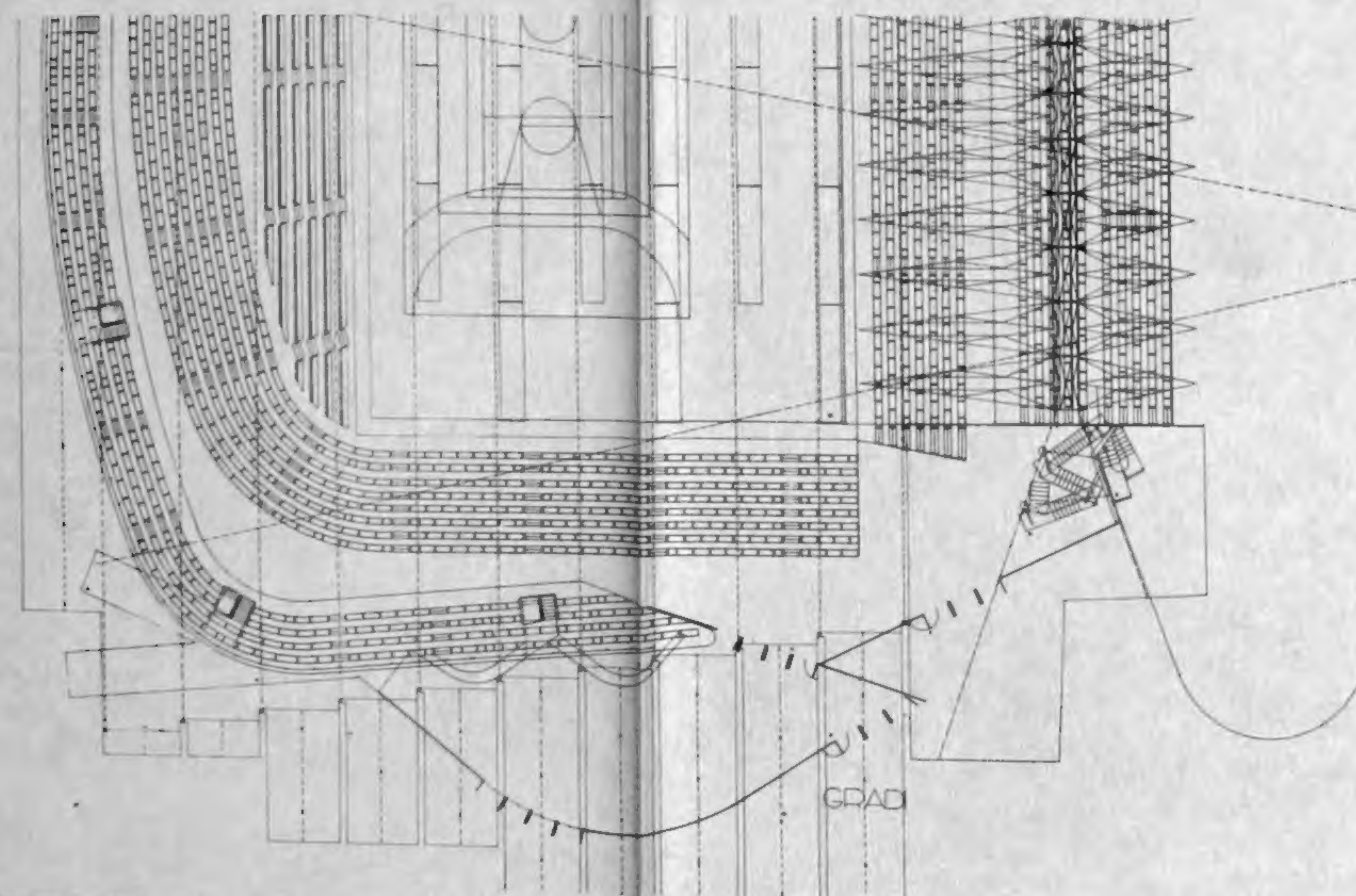
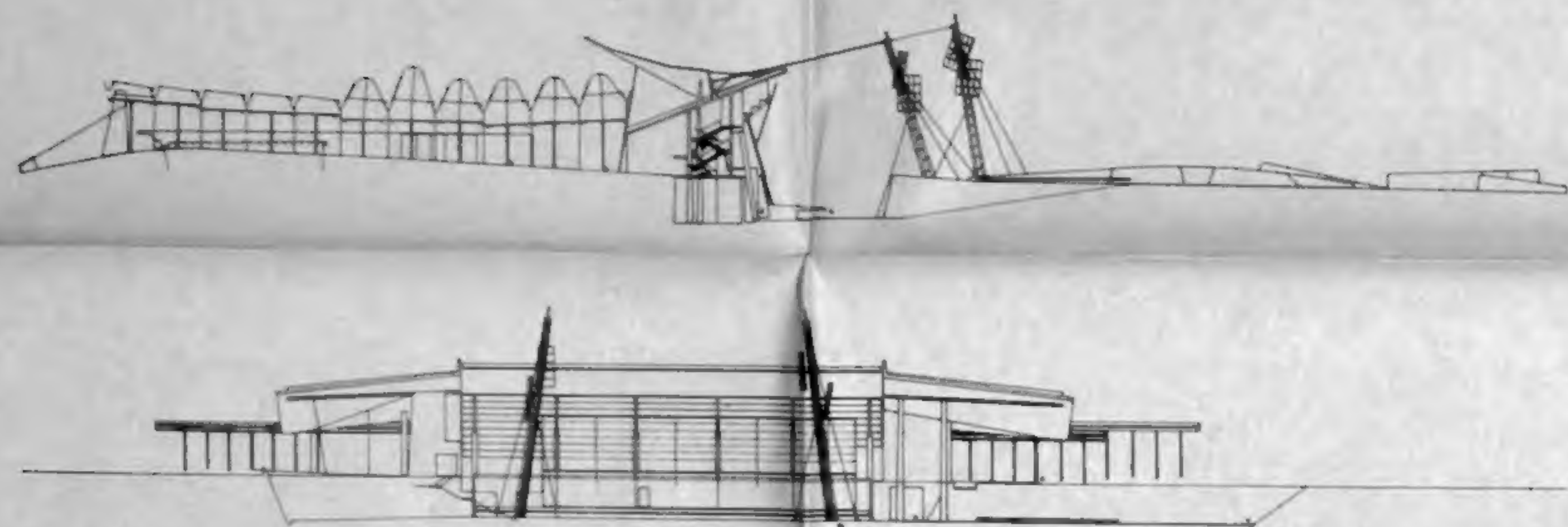
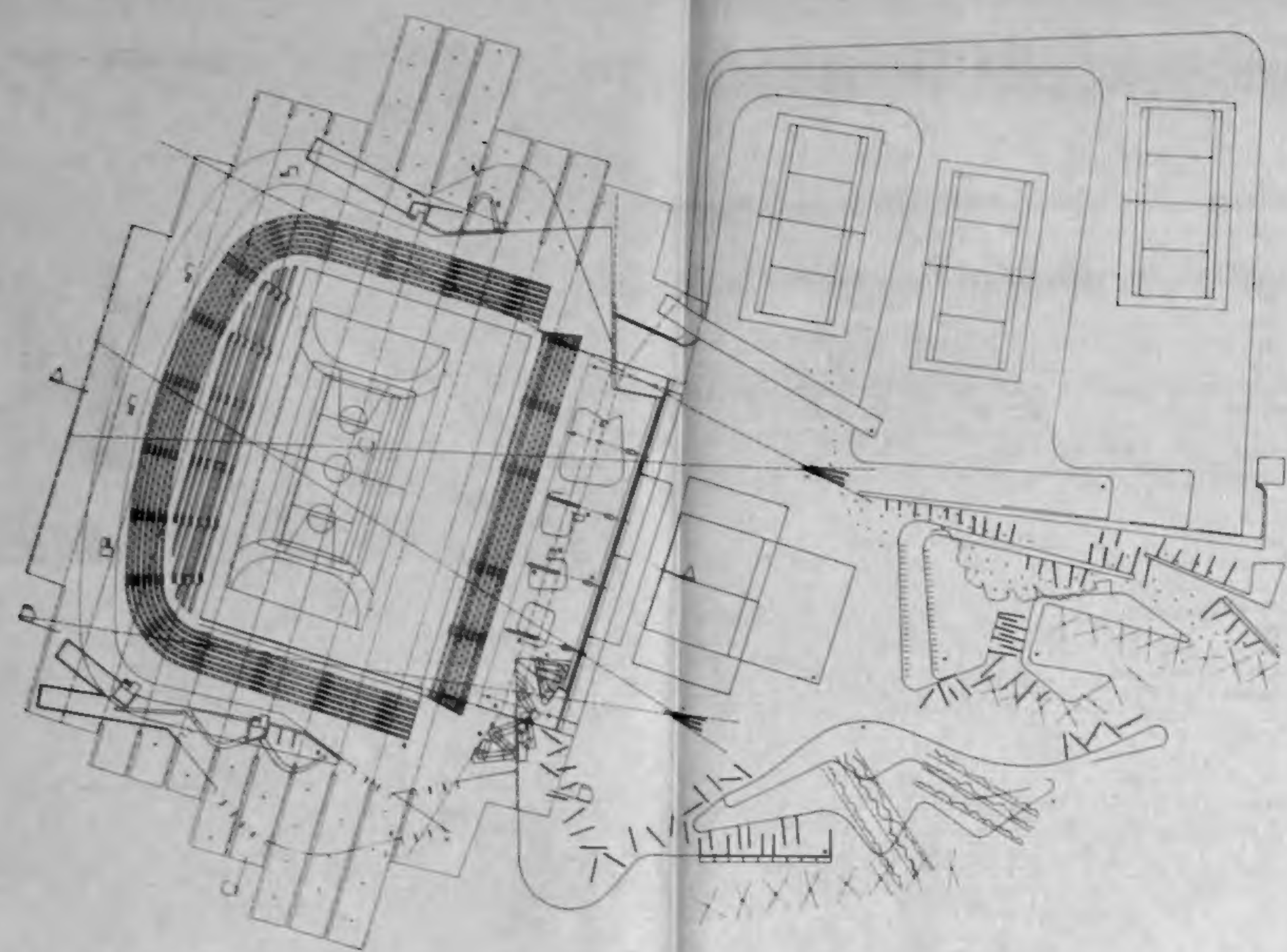
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Enric Miralles/Carme Pinos, 'Archery Range', Barcelona, Spain.





Enric Miralles/Carme Pinós, 'Sports Arena', Huesca, Spain.

## CURRENT PROGRAMS

### EXHIBITION

Enric Miralles & Carme Pinós

Projects 1985-90

January 16 - February 10, 1990

Wed.-Sat. 12-6pm, Tuesday 12-8pm

As mainstream architecture approaches impotence--its primary scope overtaken by planners, developers, and corporations; its social mission forcefully aborted by explosive populations, homelessness, and poverty; and its communicative mission usurped by automobiles and electronic media--it is surprising, if not ironic, that a diverse handful of working architects have outlined a social agenda for the field and seized the design initiative from the profession. These architects have looked back and gathered the best from modernism, sidestepped the irrelevancies of postmodernism, and felt their way around traditional and contemporary materials to assert designs in a mixture of local practice and universal technology.

Enric Miralles and Carme Pinós are such architects. They design; they do not write. They are pragmatic workers who use architecture as their voice and drawings as manifestos. There is not an architecture of theory; it is an architecture of communication. In drawn lines and constructed forms this team speaks of materiality, site, and place. Their silent drawings debate social planning issues and map an architecture for individual communication and societal interaction, while the same abstract lines coalesce to engage the user and viewer in esthetic dialogue.

This exhibition presents a series of these drawings, as well as models and photographs, in order to broaden debate and dialogue, as well as to make more widely known the architectural experiments Miralles and Pinós are creating from their Barcelona studio. Focusing on one of the most active and dynamic teams currently emerging in Europe, the exhibition introduces Miralles and Pinós's concepts for such diverse projects as an Archery Range for the 1992 Barcelona Olympics, a civic center outside Barcelona, a cemetery (landscaping, crypts, and chapel), and the headquarters for the Barcelona Art Association. The exhibition also highlights the art of architectural drawing. *The Architectural Review* said of Miralles: "He draws lines on paper that represent architecture. A sheet of his drawings is a striking graphic work in its own right."

--Dennis L. Dollens, December 1989

Concurrent with the exhibition, *SITES Books* is publishing a monograph featuring recent projects by Miralles and Pinós. This large-format volume will include drawings and photographs from 13 projects and include essays by Peter Buchanan, Joseph Maria Montaner, Lauren Kogod, and Dennis L. Dollens.



Transportation assistance has been provided by Iberia Airlines.

### DISCUSSION PROGRAM

Enric Miralles

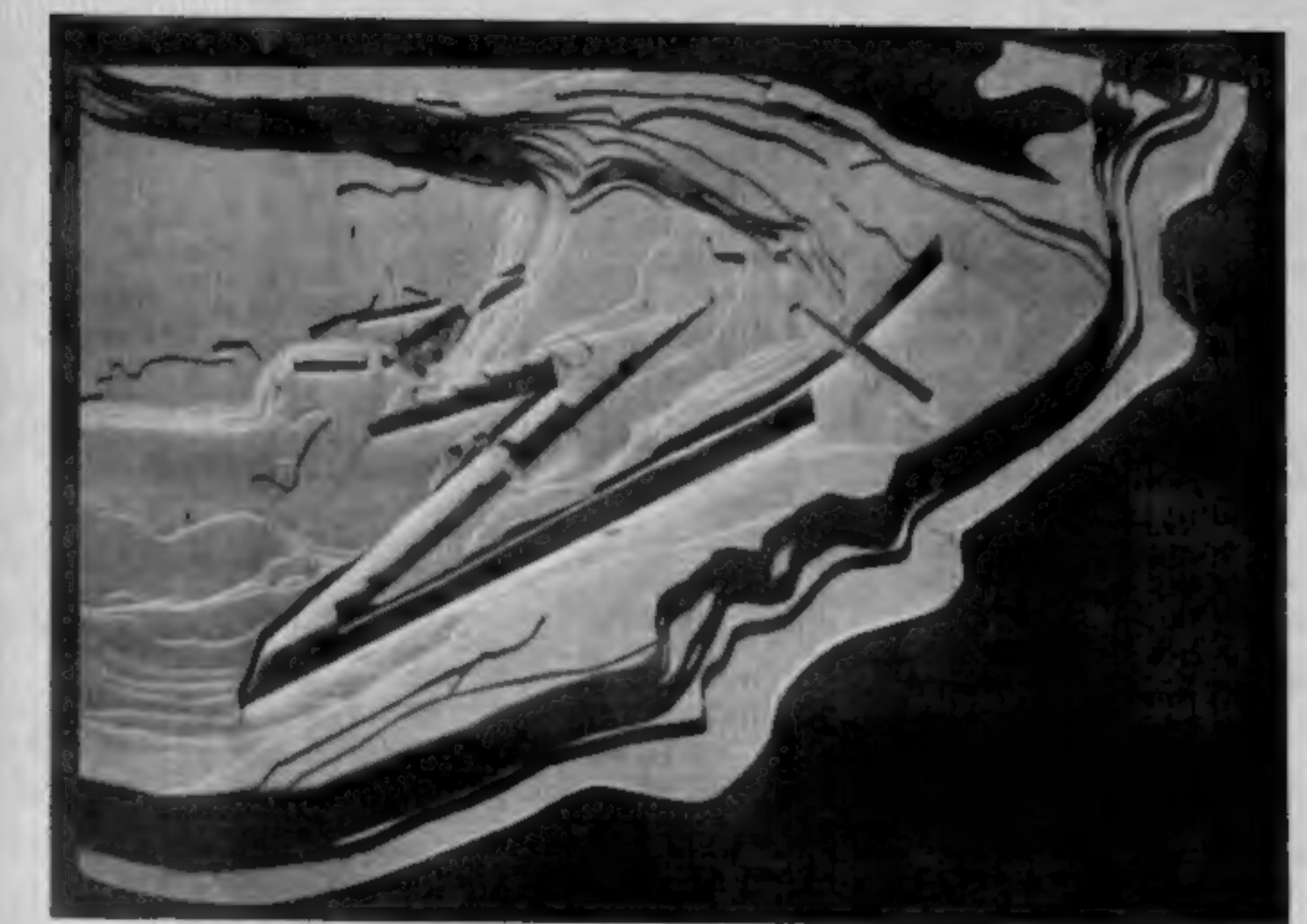
Will moderate a discussion in January. Please call Storefront for date and topic.

John Ahearn

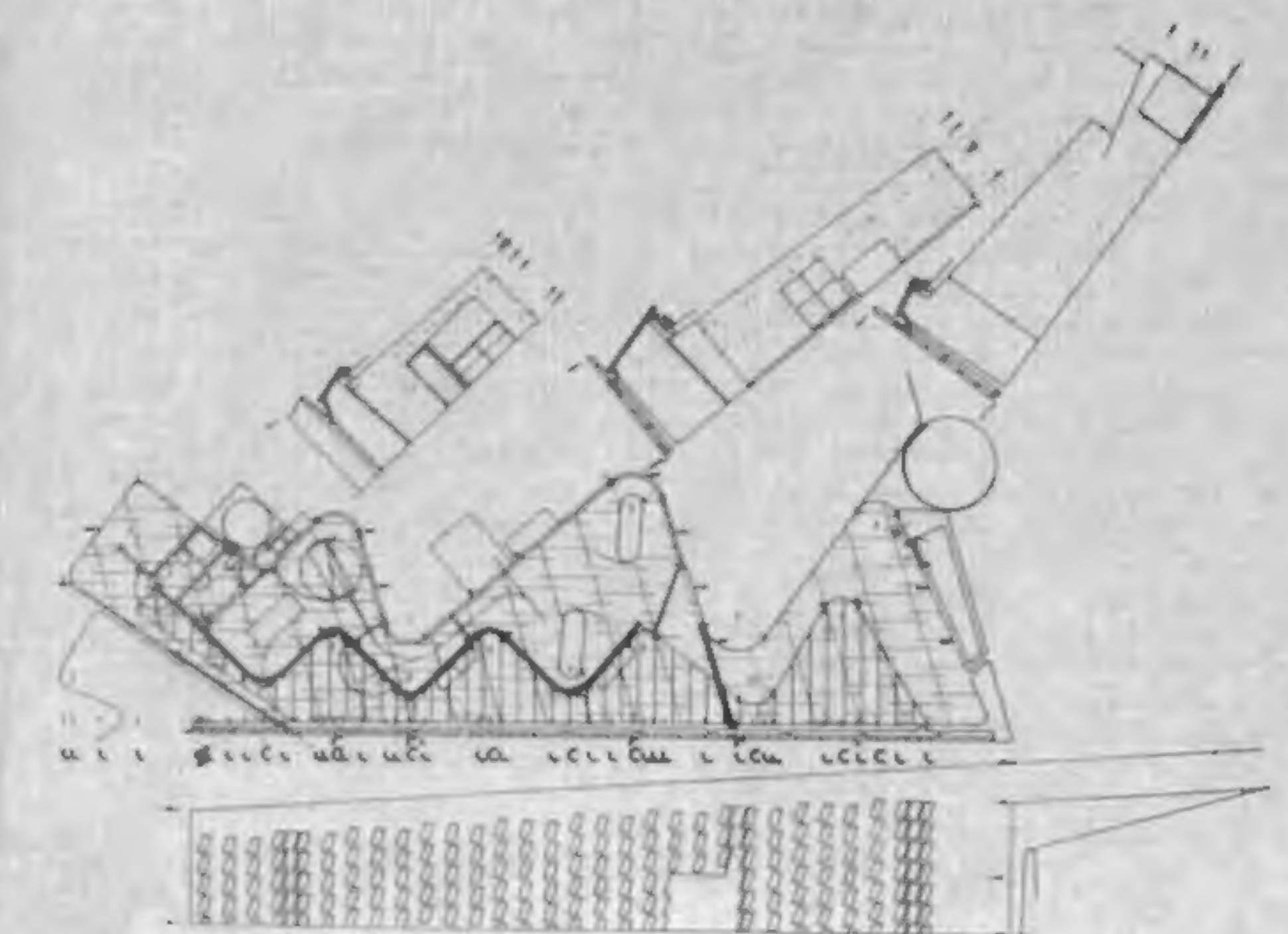
*What Can Art Do in Public Which it Cannot Do in Private?*  
January 23, 1990 7pm/\$3



Ahearn, Corey (photo courtesy of Brooke Alexander)



Enric Miralles/Carme Pinós, 'Egaldo Cemetery', Barcelona, Spain.



## FUTURE PROGRAMS

### EXHIBITIONS

Bölles-Wilson from London and Münster  
February 20-March 17, 1990

Formalhaus from Frankfurt  
March 27 - April 21, 1990

Mel Chin from New York  
May 1 - May 26, 1990

### DISCUSSION PROGRAM

Lloyd Oxendine

*Native American Art in Public: Where Does it Fit?*  
March 6, 1990 7pm/\$3

Vito Acconci

*Public Space in a Private Time*  
March 13, 1990 7pm/\$3

## PUBLICATIONS

### Front #3:

#### Project DMZ

Theoretical proposals by international architects and artists for events, strategies, designs, objects and ideas to provoke the elimination of the DMZ and the reunification of North and South Korea. With essays by Frederick Ted Castle, Ken Saylor and Kyong Park. 64 pp. 60 illustrations. \$8 paper.

### Front #2:

#### BUILDING PROJECTS

Recent projects by London-based architects, which express an explosive yet sensitive marriage between industrial machinery and anthropomorphic forms. Introduction by Lebbeus Woods. 24 pp. 20 illustrations. \$8 paper.

### Please send me:

☐ Front #3: Project DMZ (\$8)

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